

IDAHOAN

by PREFERENCE



Doerr on the Quall River in British Columbia last fall, releasing a chum caught with his fly rod.

In 1982—following the death of Idaho’s poet laureate, whose 33 years in the saddle made an early and persuasive case for term limits—Governor John Evans appointed five Idahoans and three western poets to select a new laureate. Instead, the panel recommended the selection of a writer-in-residence to serve a two-year term; that the position be open, as well, to writers of fiction and nonfiction; that the writer be required to give four readings annually during his or her term and be paid \$5,000 a year. Governor Evans adopted their recommendations, using an executive order to establish a writer-in-residence panel.

The out-of-state panel makes its selection from Idaho applicants whose anonymous writing samples it reads and evaluates. Submissions are judged 60% for artistic excellence, 20% for contributions to the field (résumé), and 20% for oral presentation (cassette or CD). The panel makes a recommendation to the Commission, which forwards it, in turn, to the Governor for his or her approval. (In 1998, because of budget cutbacks, the Commission reduced the award to \$2,666 annually and extended the term to three years.)

Former writers in residence include Kim Barnes (2004), Jim Irons (2001), Bill Johnson (1999), Lance Olsen (1996), Clay Morgan (1994), Daryl Jones (1992), Neidy Messer (1990), Eberle Umbach (1988), Robert Wrigley (1986), and Ron McFarland (1984).

The panel met in April 2007 (see pg. 10), deliberated, and made its hands down choice. On July 1, Governor C. L. Butch Otter issued a proclamation appointing Anthony “Tony” Doerr Idaho’s newest Writer in Residence.

Doerr, born near Cleveland, has lived in Boise since 2000. He attended Bowdoin College in Maine—alma mater of Hawthorne and Longfellow—as a history major with an emphasis on post-1945 American history and graduated *cum laude*. He went on to Bowling Green State University, earning an MFA in writing, with a concentration in fiction, in 1999. He says, “If writers look at an MFA program as an opportunity to establish a functional discipline rather than training for career placement, it should serve them well.”

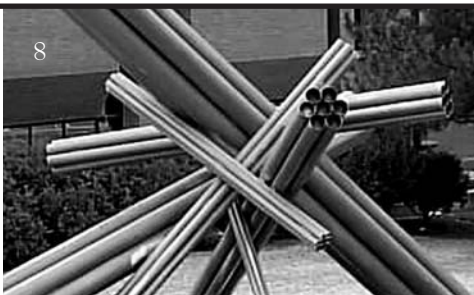
Before and after college, he worked and traveled—to Alaska, New Zealand, Kenya, the Windward Islands; on sheep ranches and as a fry cook in Telluride and on the “slime line” at a fish packing plant in Ketchikan.

His wife, Shauna Eastman, an Idaho native whose father worked for Boise Cascade, also attended Bowdoin, where they met. When she returned to Boise to work for Hewlett Packard Corporation, he followed and they married. “There are two things in life for which we are never truly prepared: twins.” Even so, the Doerrs are now parents of twin three-year-old boys.

Boise, he says, is his favorite of the communities in which he has lived so far. “It has to do with place, of course. Boise’s proximity to wilderness, but it also has to do with what’s inside a person when he or she lives somewhere—even as a place projects some of its own emotions onto us, we project ourselves onto it...here we have friends and I’m married and very happy, and all that helps me love the place all the more.”

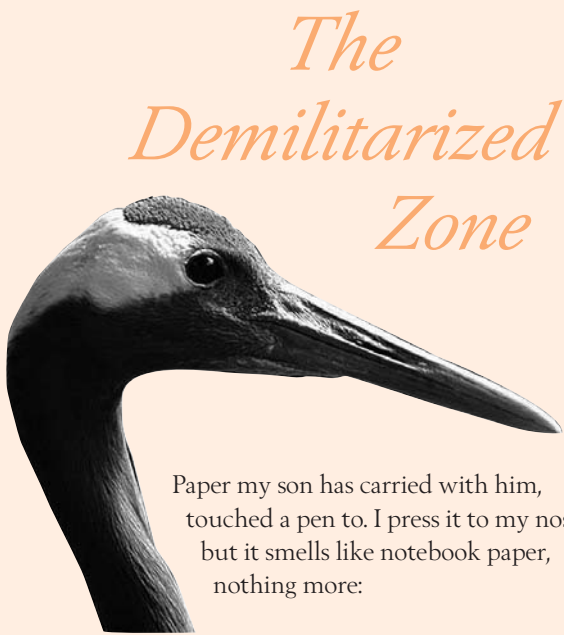
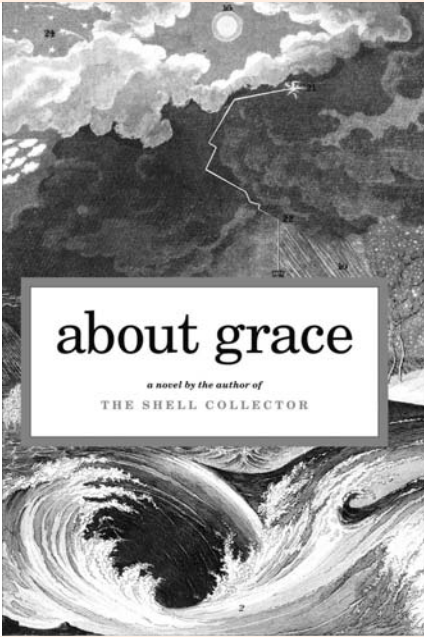
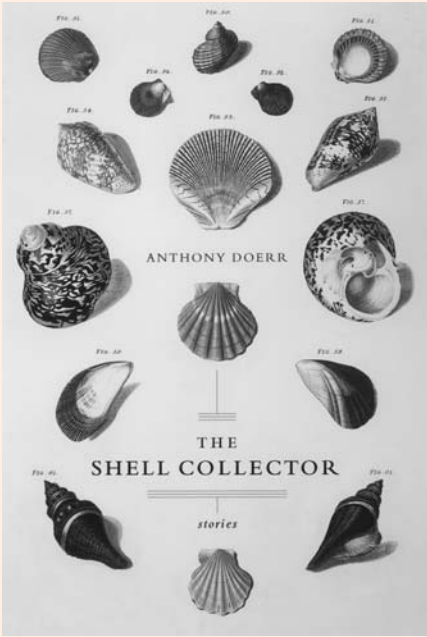
Ezra Pound, an Idahoan-by-origin, said “The book shd. be a ball of light in one’s hand.” To date, Tony has dished out three golden globes: *The Shell Collector: Stories* (2002); *About Grace: a Novel* (2004); and *Four Seasons in Rome: On Twins, Insomnia, and the Biggest Funeral in the World*.

For one so young, his writing has garnered surpassing praise and honors. *The Shell Collector*, which has gone through five printings in cloth and three in paperback, was a *New York Times* “Notable Book of 2002” and an American Library Association “Outstanding Book for 2003”; Doerr received the New York Public Library “Young Lions Award” and first place in the Barnes & Noble Booksellers “Discover Prize for Fiction.” (Laura Bush reported having *The Shell Collector* on her bedside table.) In 2002, he was awarded an NEA Fellowship in writing. He received the coveted Hodder Fellowship from Princeton University, 2003-2004 and the Rome Prize, awarded by the American Academy of Arts and Letters, 2004. Book-of-the-Month Club selected *About Grace* as one of the “Five Best Novels of 2004.”



Three years ago, Doerr taught as distinguished visiting writer at Boise State University; currently, he serves two weeks in January and July as visiting faculty for the low-residency MFA program at Warren Wilson College in Asheville, North Carolina. He contributes regularly to *The Morning News* (online magazine) and writes a bimonthly review of science-related books for the *Boston Globe*. Somehow, he also labors almost daily on a work-in-progress—a novel about France during WWII, radio, the underground resistance, piano-making, aerial bombardment, and the thousand other things that Tony Doerr is heir to.

The short story that follows, although not Doerr’s submission for the residency because it was 20 pages, still reveals his lapidary style. He remarked that it was inspired by Peter Matthiessen’s *Birds of Heaven: Travels with Cranes*.



The
Demilitarized
Zone

Paper my son has carried with him,
touched a pen to. I press it to my nose
but it smells like notebook paper,
nothing more:

Dad—the birds. Sea eagles. Ducks like mallards only more beautiful. Egrets, but not like our egrets—taller, wilder. I watch them with the spotting scope and they look dirty and ragged, like deposed kings. They stab the mud with their long beaks.

I want to know their names—I ask everybody but no one knows or cares. I even shout questions at the North Koreans, but what do they know. Grandpop, I think, would know.

I’ve learned that the huge, short-tailed bird with the black neck is called a red-crowned crane. Ahn told me; he calls the crane turumi, bird of peace. But Northerners, he says, call it something else, something like ‘messenger of death.’ He says the KPA have built huge birdfeeders that they stock with poisoned snails. Ahn hates the Northerners though, and it’s hard to know out here what is true and what is made up.

And then there is this diarrhea. Painful, awful. I haven’t been to the Doc. Don’t tell Mom. Tell her I’m fine.

“Pop,” I say, “wake up,” and I read him the letter. Between sentences I glance at his face, but there’s no way to tell if any of it is getting through. He blinks. He brings a hand to his mouth and adjusts his teeth.

Pop was in Korea, too. He spent twelve months there in 1950, doing things he never talked to any of us about, not once. Now, with the Alzheimer’s, I doubt he can recall any of it. Where do memories go

once we’ve lost our ability to summon them?

It’s October here in Idaho, cardboard spiders taped up in store windows. I make Pop dinner, give him his bath, put him in bed. Before I fall asleep, I take a letter at random from the shoebox beside the bed and read:

Both sides have loudspeakers everywhere, in trees, on towers, and they blare propaganda at each other all night, so loud I doubt anyone can make any sense of it. Mom would hate it. Remember when we went to Seattle for Christmas and she had to sleep with cotton stuffed in her ears?

The next night I hear her keys in the lock, her boots in the hall. “I need to get into the crawlspace,” she hollers, and disappears into the basement. When she comes back up she is holding a blonde wig I have never seen before.

“For my costume,” she says. She goes to the freezer and pours herself a drink. I still don’t understand how any of this works: Can she just walk in here? Do I change the locks? A week ago I took all the photographs down, then put them back up, then took down just the ones with her in them.

We stand on opposite sides of the kitchen island. Pop colors with oil pastels at the table. She asks, “What are you going as?”

“You actually think I’d go to that party?” I imagine the boyfriend, waiting for her at his condo: he’ll dress up as a vampire, maybe, or an axe-murderer, something involving fake blood.

“Let me see a letter,” she says.

“Maybe you should get going,” I say.

“Just show me one letter. Christ. He’s my son, too.”

I bring her one from August. I know what it says: *I think of Grandpop out there in the mud, carrying a full load, the hills lit with artillery. I want to ask him: Grandpop, were you scared? Did you take a single minute for granted?*

She looks up. “You’re not going to let me see a new one?”

“That is a new one.”

“Don’t lie to me, Davis.”

“Yeah. Well.”

She shakes her head and swears. Pop makes small blue circles, slowly filling the body of a cartoon jack-o-lantern.

“You know,” she says, “this little bleeding-martyr thing you’re doing is wearing me out.”

They’re realtors, my wife and him. I found them in the worst, most hackneyed way: in his Chevy Tahoe, in the parking lot of the Sun Valley Lodge. I was driving past and saw her truck (next to his) and thought I’d stop to ask what she wanted for dinner.

She moved out the next week. That was in July. Our son still doesn’t know.

Mom & Dad: Today I was in the fore bunker when a flock of gulls—a thousand of them at least—came wheeling out of the mist, so low I could see individual feathers in their wings. It took a couple minutes for them to pass over me. Maybe it was the diarrhea pills, or the silence of the morning, but I felt suddenly invisible out there, like a ghost, those birds sailing over me like they’ve probably sailed over this spot for millions of years, their eyes registering me as no more important than a stump, a patch of dirt. I thought: They are more involved in the world than I will ever be.

It’s snowing now, back at the garrison, and everything is gray and dismal. Behind me, toward Seoul, I can see a line of taillights fading all the way down the highway.

I buy him books on birds and Asian mammals and wrap them in Christmas paper and ship them out. At night I dream: tiger tracks in the snow—a thousand birds spilling over trees. Asiatic bears, Amur leopards. Above and to both sides is thick netting. I wake thinking: We are all animals, pacing a hallway, sea-to-sea.

On Thanksgiving I go out after Pop is tucked in and walk the cold, brilliant road over the saddle toward the Big Wood Condos where she and the boyfriend live. His place is on the first floor, backed against the sage, and I leave the road and climb well above it until I can descend through the darkness and peer through his patio door.

They’re around a big table with some others: his family maybe. He’s wearing a cashmere vest. She waves a wine glass as she talks. Her pants are shiny and gold; I’ve never seen them before. On the counter behind them sits a ravaged turkey.

He says something, she throws back her face and laughs, laughing hard and genuine, and I watch them a bit longer before I retreat, back through the moonlight, the way I came.

Mom, Dad: There are rumors again that the North has made a bomb. Everyone is a little more tense, dropping things, yelling at each other. From Gamma Post I used to watch the skyline of Kaesong through a range finder—I could see the roof of a temple, three smokestacks, one cement building. Roads winding in and out. But nothing: no one. No smoke lifting from the stacks, no cars winding up the roads.

Ahn comes to see me in the field clinic and asks why I am here and I say because I have parasites in my intestines, and he says, no, why in Korea. I think a bit and then say to serve my country. He groans and shakes his head. He says he's here because he has to give three years of service or they'll kill him.

The first Saturday in December I strap Pop into snowshoes and we go up into the hills with a treesaw and a plastic toboggan. The snow is already deep in places and Pop founders a bit but he does well: his heart is as strong as ever. Halfway up the valley below Proctor Mountain, high above the golf course mansions, we find a tree that is about right and I clear the snow from its base and cut it down.

Later, as I drag it home through the snow, the toboggan tips on a slope and the tree rolls off. I turn, but before I can even take a step, Pop has gone to his knees and wrestled it back onto the sled and lashed it down with a piece of cord he must have had in his coat pocket. As if he understood—as if he, too, didn't want to see this one particular tradition fail.

I'm in the crawlspace going through boxes when I realize she has taken all the ornaments.

On the tenth of December I get this:

Dad: Yesterday morning I was out of my cot, looking out the window, when two cranes came soaring out of the DMZ, as silent as gods. They were maybe forty feet away when one hit a communication wire and went down, cartwheeling. I couldn't believe how fast it fell. The wires shook and trembled. The sound was like a bundle of sticks getting crushed. The bird lay there on the pavement squirming a bit.

I watched it for maybe three minutes and it didn't stop squirming and no one came by. Finally I pulled on my boots and went out.

The crane was maybe five feet tall. Its beak was working back and forth, like it was chewing, but the top portion no longer matched up with the bottom portion. I think part of it was paralyzed because its legs didn't move.

Its partner flapped down from a tree and watched me from a Dumpster like some ancient white monk. I crouched over the wounded one for maybe five minutes. It was working its huge beak and its eyes were panicking and only one Jeep passed in all that time and the other bird just watched me from the Dumpster.

You'll think I'm crazy, but I picked the crane up. It weighed a lot, maybe 30 pounds. I was worried it would freak but it just lay limp in my arms, watching me. It smelled like the rice paddies do here, like slugs and snails. I carried it across the road, past the first post and to Ahn who was just finishing his watch in Delta Tower. "Ahn," I said, "What can I do with this?" But he just looked at the bird and looked at me and would not touch it. While we were standing there the crane died—its eye stopped moving, and I could feel the heat go out of it. Ahn just looked at me a minute, and opened the gate and without quite knowing what I was doing, I carried the bird out past the wire into the DMZ.

I stopped maybe three hundred yards out, beneath a scrubby patch of oak. There are mines all over the place that far out and I couldn't bring my feet to go any farther. Across the way the forest was still and dark.

The ground was frozen, but if you want to dig a hole, I guess, you can always dig one. I set the crane in and kicked dirt over it and covered it up.

Unauthorized Absence, AWOL, I know. I was so scared of mines that after I got it buried I didn't move much. It was cold. I watched the blank face of the forest to the North.

The ROK came after me about twenty minutes later. They had dogs. I am lucky, I guess, that they didn't shoot. There was a lot of shouting and rifle-cocking and writing things down on clipboards. I don't know what will happen: they say court martial but the Doc tells me not to sweat it. As I write now the loudspeakers start up, metallic and loud. I miss Idaho; I miss mom.

I dial the only number I have for Camp Red Cloud, in Uijongbu, South Korea, and a night sergeant tells me to wait and comes back and says I should try next week some time. I stare at our wispy, illegal tree in the corner; it is already losing needles. I take one of Pop's coloring books, a Christmas one, and cut out the pictures he has finished. A blue reindeer, an orange Joseph, a green infant Jesus: all meticulously colored. With tape I fix them to the branches: shepherds there, Mary here. I give Jesus the top. The next afternoon I get this:

Dad: Do you remember Grandpop's job at the tree farm? Near Boardman? All those poplars. I remember driving the service roads with him on a four-wheeler. What, was I, seven? Grandpop drove fast, acre after acre of poplars going past on both sides, and I remember that as I looked down the rows, for a half-second I could see all the way to the back of the farm, maybe a mile deep, to a pocket of light—like a distant grove, almost imaginary—and it would flash each time at the end of every row, long lines of white trunks whisking by between, and that light repeating at the back, like one of those flip-books where you flip the pages and make a horse look like it's running.

They have IVs in my arms. The diarrhea is awful; I can feel everything flowing out. Giardia lamblia, Doc tells me. When it gets very bad it's a feeling like watching those poplars of grandpop's rush past, and that light at the end repeating like that.

There won't be a court martial, anything like that. Word is they'll send me home. Ahn will be okay, too—his sergeant likes birds.

It is a day before the solstice, and just after dark, when the phone rings and my son is on the other end. Already I can feel the tears starting, somewhere in the backs of my eyes. "Day after tomorrow," he says, and all I can think of is Christmas morning, and his mother, how she used to sit on the stairs, looking down at the tree, waiting for us to wake up so we could start in on the gifts.

"About Mom," I say, but he has already hung up. Upstairs I get the shoebox of letters and tie it shut with ribbon. I put Pop in his coat and gloves, and together we leave the house and climb toward the saddle.

The snow falls softly, just enough to carry a little light in it. Pop climbs steadily, stepping in my footprints.

At the Big Wood Condos we walk to the end of the first floor. I listen a moment—it is quiet—and leave the shoebox at the door.

Then we turn, climb back to the saddle, and make the top of the hill, our breath standing out in front of us. From there we can see the lights of Ketchum below: the dark spread of the golf course, the Christmas lights along the fence into town, the headlights of snowcats roving the flanks of the ski mountain, packing the snow in—and the town itself, small and twinkling in the valley, the little roof of our house small among the snowy rooftops, and all the mountains of Idaho beyond it. Somewhere, above it all, our boy is crossing over the ocean, coming home.



A twinspirational Roman moment.

Dan Harpole Cistern.



THIS WORLD

IS NOT CONCLUSION;

A sequel stands beyond.

– Emily Dickinson

Executive director Dan Harpole, age 51, after contending with a rare form of lung cancer for a year, passed peacefully on December 29, 2006 at his brother's house in Portland, Oregon.

Dan grew up in Portland, earned his degree at Evergreen State College in Olympia, and was a resident of Port Townsend, Washington, for 19 years. From 1994 to 1996, he served as a Port Townsend City Council member; from 1997 to 2000 he was a Jefferson County Commissioner. For eight years, he was assistant program manager for Centrum, a nationally recognized nonprofit arts and creative education center in Port Townsend. He was a two-term member and then chair of the Washington State Arts Commission.

In November 2000, Dan was unanimously singled out as the new executive director of the Idaho Commission on the Arts. Although chosen for his reputation and recognition earned elsewhere, he was also selected for his optimistic, companionable disposition and pragmatic views, his ability to "build bridges and get things done." Chair Marilyn Beck's estimate that he was "the perfect person for the job" proved prescient. He became as familiar to and with Idaho as tall sage and lodgepole pine.

Dan thrived on the lives and challenges around him—on what is now called "networking." His attitude and leadership led to a legacy of accomplishments on behalf of the arts in Idaho. Not a little of it was his talent for consensus or accord, which he once attributed to being the seventh of ten children: "When you're in a big family, you learn to negotiate for your life," he quipped.

While in Idaho, Dan served on the executive committee of the board of directors for the National Assembly of State Arts Agencies and was elected president in 2005. He also served as trustee for the Western States Arts Federation. Among the exceptional achievements of his legacy: uniting the Idaho Congressional Delegation not only in support of the budget for National Endowment for the Arts, but for its first increased appropriation in over a decade; bringing the annual conference of the National Assembly of State Arts Agencies to Boise (2005); statewide Arts Matter conferences; pursuit of strategies for a cultural trust and for art in public places; more recently, the unanimous support of the Joint Finance-Appropriations Committee and the Idaho Legislature for a significant one-time increase in the Commission's budget.

A memorial gathering was held at the Egyptian Theatre on Saturday, January 6, followed at the Rose Room by food, conversation, and the recital of memories. Dan's son, Hunter, used the theatre screen to play a DVD he assembled from photographs of his father, accompanied by the music of Van Morrison. Eulogies were delivered by family and friends, as well as Kris Tucker, Washington State Arts Commission; Jonathan Katz, National Assembly of State Arts Agencies; and John Ostrout, Director of State and Regional Partnerships, NEA. The service concluded with an emotional altosaxophone rendition of "Oh Danny Boy" by former ICA commissioner Sean Wilson.

Dan was awarded, in memoriam, the Chairman's Medal from Dana Gioia, chair of the NEA, "for nationwide service as an outstanding public leader, an inspiring public spokesman, and a tireless and devoted public servant...[and] for serving the National Endowment for the Arts and arts in America with distinction." On January 8, the medal was presented to Dan's children, Hunter and Fiona, and their mother Kerri, by Governor Butch Otter during his State of the State message at the Capitol.

Senator Mike Crapo entered an encomium about Dan, "A Tragic Loss for Idahoans," in the January 8, 2007 *Congressional Record*, and his office furnished the family framed copies.

On Saturday, March 17, St. Patrick's Day, over 200 people assembled in Fort Worden State Park in Port Townsend for what the Port Townsend City Council declared "Dan Harpole Day." Public eulogies were followed by a barbecue, live music, beer and Jameson Irish whiskey, and a huge bonfire. Sunday morning, a flotilla of kayaks paddled out on Port Townsend Bay near Rat Island and scattered Dan's ashes, together with rose petals, in a circle around their craft. Only the cry of a loon and two bells from a friend's sailboat pierced the stillness.

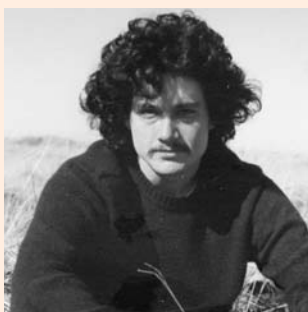
On June 14, the Washington State Parks and Recreation Commission renamed the Fort Worden cistern the "Dan Harpole Cistern" in his honor. Roofed and nearly 200 feet in diameter and 14 feet deep, it was built as the water supply system when Fort Worden was a military base. Now long empty, the cistern's 45-second reverberation time has become popular among recording artists. When Dan was the assistant director at adjacent Centrum, he invariably assisted musicians wanting access to its locked interior and was instrumental in letting them record surrounded by its unique acoustic properties. (A dedication performance is scheduled for the evening of August 8.)

*As long as we live, we keep you
from dying your real death,
which is being forgotten. We say,
we don't want to abandon you,
when we mean we can't let you go.*

—Natasha Trethewey

Sequel

- In early February 2007, the Idaho Commission on the Arts approved a search committee process to seek Harpole's successor. In late May, the committee interviewed finalists drawn from 40-some applications and offered the position to Michael Faison, arts education program director for the Pennsylvania Council on the Arts. He accepted the offer and began work on June 29. Faison, who knew Harpole and attended the 2005 NASAA meeting in Boise, will be introduced and properly welcomed in the next issue of *Latitudes*.





as, in FULL VIEW

OF THE WORLD,
*the crown of the tree unfolds and
spreads in time and space, so does
the work of artists.* – Paul Klee



Trailing of the Sheep, Ketchum.

GRANTS TO ORGANIZATIONS, 2008

The Idaho Commission on the Arts approved its 2008 grants and awards at its last regular Commission meeting in May. A total of \$521,655 was granted, largely to communities, schools, and organizations for 85 projects in 28 towns. An additional \$55,900 will be granted through the quarterly QuickFunds category to individuals and organizations in FY 2008. All funds are matched by local organizations or communities.

Commission chair Mark Hofflund said, "We are deeply appreciative of the Governor and the Legislature and of our federal Senators and Congressmen for their renewed advocacy and commitment in support of the arts, and particularly for their support of Idaho artists and their audiences."

Commission grants to organizations include Public Art and Cultural Facilities, Project Support, General Operating Support, and GOS Special Projects categories. They strengthen our state culturally and economically, from summer concerts at Redfish Lake outside Stanley to bluegrass music on the greenbelt in Idaho Falls, from a children's art festival in the Wood River Valley to a Welsh Festival in Malad City, and from operating support for the Old Time Fiddler's Festival in Weiser to public sculpture on the rim of the Snake River canyon.

Successful applicants demonstrated exceptional artistic merit, clearly defined their desired outcomes and measurement strategies, and made a compelling case for the public value of their work.

BOISE

\$2,515 Log Cabin Literary Center (The Cabin). The Cabin's Memoir Project collaborates with retirement and assisted living centers to offer memoir-writing workshops.
\$2,750 Boise Contemporary Theater. Purchase additional lighting equipment for the Fulton Street Center for the Arts.
\$4,704 Idaho Dance Theatre. General Operating Support.
\$5,400 Boise Art Museum. Support "Nocturnes," an exhibition in fall 2007.
\$6,000 Opera Idaho. Support spring production of "Brundibar."
\$6,200 Idaho Shakespeare Festival. Replace the roof of the production facility, which includes set construction, properties, and costume shops.
\$6,525 Big Tree Arts to support "The Spoken Word Reading and Workshop" series.
\$6,715 Boise Contemporary Theater. General Operating Support.
\$6,746 Opera Idaho. General Operating Support.
\$7,002 Boise City Arts Commission. General Operating Support.
\$7,476 Log Cabin Literary Center (The Cabin). General Operating Support.
\$8,200 Log Cabin Literary Center (The Cabin). Remodeling the attic of the cabin for a multipurpose space.

\$10,236 Ballet Idaho. General Operating Support.
\$10,667 Boise Philharmonic Association. General Operating Support.
\$11,613 Boise Art Museum. General Operating Support.
\$11,862 Idaho Shakespeare Festival. General Operating Support.

CALDWELL

\$3,889 Caldwell Fine Arts Series. General Operating Support.
\$5,940 Caldwell Fine Arts Series. Creation and installation of two large metal sculptures near the footbridge and pond area of Indian Creek Revitalization in downtown Caldwell.

CHALLIS

\$7,300 City of Challis Municipal Corporation. Construction of the Challis outdoor community stage.

COEUR D'ALENE

\$2,678 Coeur d'Alene Symphony Orchestra. General Operating Support.
\$3,919 North Idaho Friends of Opera & the Arts. General Operating Support.

HAILEY

\$5,625 Trailing of the Sheep Cultural Heritage Center. Support for the Trailing of the Sheep Festival.
\$6,000 Company of Fools. Support for the Summer Fools Festival, a new summer repertory experience.
\$9,148 Company of Fools. General Operating Support.

HEYBURN

\$6,700 City of Heyburn. Construction of concrete band pit and seating tiers at Mini-Cassia Amphitheater.

IDAHO FALLS

\$2,461 Idaho Falls Arts Council. Acquire and install an arts gallery cable and hook display system.
\$3,780 Strings for Kids. Support for bluegrass on the greenbelt.
\$5,734 Eagle Rock Art Museum & Education Center. General Operating Support.
\$6,535 Idaho Falls Symphony Society. General Operating Support.
\$8,077 Idaho Falls Arts Council. General Operating Support

KAMIAH

\$7,000 Upper Clearwater Community Foundation. Feasibility study of the upper floor of the Kooskia Old Opera House and development of a sustainable plan for an art incubator.

KETCHUM

\$3,239 Caritas Chorale. General Operating Support.
\$4,950 Wood River Advisory Council for the Arts. Support for a children's art festival in the Wood River Valley.

LAPWAI

\$6,525 Nez Perce Arts Council. Support for the Northwest Native American Basket Weavers 13th Annual Conference

MALAD CITY

\$1,587 Malad Valley Welsh Foundation. Support for an expanded Malad Valley Welsh Festival, inviting a Welsh duo to perform traditional Welsh music and to teach Welsh dance, language, and culture workshops.

McCALL

\$5,118 McCall Folklore Society. Support for the McCall Folklore Summer Music Festival.
\$6,417 id Theatre Company. Support for the Seven Devils Playwrights Conference in McCall.

MOSCOW

\$2,677 Washington Idaho Symphony Association. General Operating Support.
\$5,580 Festival Dance & Performing Arts Association. General Operating Support.

MOUNTAIN HOME

\$6,075 Mountain Home Arts Council. Support for a season of events for Elmore County.

NAMPA

\$5,625 Hispanic Cultural Center of Idaho. Support the 8th Annual "Fiesta Idaho."
\$6,300 Nampa Civic Center/City of Nampa. Provide support for performing arts season.
\$6,994 Nampa Civic Center and City of Nampa. Construction of three new ADA-accessible restrooms and a washer/dryer for costume cleaning.

POCATELLO

\$6,750 Idaho International Choral Festival. Support the Idaho International Choral Festival.

POST FALLS

\$3,420 Community Building Partners. Support for performances of a classical guitarist and the Idaho Dance Theatre.

REXBURG

\$2,584 Rexburg to purchase new projector, lens, and replacement bulb for Westwood Theatre project.

SALMON

\$6,525 Salmon Arts Council. Support 2007-2008 performing arts season.

SANDPOINT

\$2,151 Panida Theater Committee. Purchase padded folding chairs and tables.
\$4,708 Pend Oreille Arts Council. General Operating Support.
\$10,253 The Festival at Sandpoint. General Operating Support.

STANLEY

\$4,176 Stanley-Sawtooth Chamber of Commerce. Support free concerts at Redfish Lake during the summer season.

SUN VALLEY

\$2,313 Sun Valley Performing Arts/nexStage Theatre. Purchase lighting, curtains, and acoustic panel cloth.
\$5,300 Sun Valley Performing Arts/nexstage Theatre. General Operating Support.
\$15,945 Sun Valley Center for the Arts. General Operating Support

TWIN FALLS

\$1,997 Magic Valley Arts Council. General Operating Support.
\$5,625 CSI/Arts on Tour. Support performing arts series in the Magic Valley.
\$6,400 Magic Valley Arts Council Inc. Support a public art sculpture creation and installation along a recreational pathway above the Snake River canyon rim.

WEISER

\$5,821 National Oldtime Fiddler's Festival. General Operating Support.

ART IS NOTHING

IF NOT TEACHING,

for it teaches us, in various ways on various levels, about nature, about ideas, about ourselves, and about itself.

– Robert Grudin

ARTS EDUCATION GRANTS

The Arts in Education program provides support for challenging arts-learning in schools and communities. The Commission is persuaded that all young people should have curriculum-based arts education linked to content standards and enriched by opportunities to work with artists and arts resources from the community.

To achieve this goal, the AIE program encourages teachers, artists, arts organizations, and communities to partner in fostering the learning and artistic development of students and their teachers in pre-kindergarten through grade twelve. The intent, obviously, is to enrich and support arts education beyond the ordinary offering of public and private schools. It enhances existing programs through support of innovative curricula, assessment, and community resources.

The panel reviewed the Arts Education Project applications according to criteria emphasizing dynamic arts learning through effective planning. Successful grant applications demonstrated effective leadership, partnership, and outreach. They were characterized by decisions based on current, accurate information aligned with a vision of what it means to value the arts. And they represented an ongoing commitment to measure progress and share the results. To have succeeded in such a process is an accomplishment well worthy of congratulations.

BOISE

\$10,200 to **The Cabin** to support Idaho Writing Camp, offering students in grades four and above a weeklong experience working in small groups of peers with professional teaching writers. Camp is held in seven Idaho communities: Twin Falls, Idaho Falls, Wood River Valley, Caldwell, Teton Valley, Fort Hall Reservation, and Boise.

\$10,050 to the **Boise Philharmonic Association** to support its *Ensembles in the Schools* Educational Outreach Program, which takes the chamber ensembles of the Boise Philharmonic, including the Brass Quintet, String Quartet, and Woodwind Quintet, to 65 elementary schools throughout the Treasure Valley and underserved schools in southwestern and southern Idaho. *Ensembles in the Schools* will provide live orchestral performances and interactive music education to 13,000 students and strengthen music curricula by addressing the Idaho Humanities Standards.

\$9,900 to the **Idaho Shakespeare Festival** for *Idaho Theater for Youth* and *Shakespeareance* educational outreach tours of two troupes of several actors who go on the road to perform plays adapted for elementary and secondary students. The tours and related educational activities and materials will reach more than 52,000 students, bringing important arts education access and participation opportunities to schools.



Actors from the Idaho Shakespeare Festival's Idaho Theater for Youth perform *The Boxcar Children* at Roosevelt Elementary, Boise.

\$9,750 to the **Boise Art Museum** for the *ArtReach* program and teacher education incentives. These programs increase access to arts education for pre-kindergarten through high school students across Idaho. The programs directly benefit students and teachers in rural Idaho by taking images and instruction into rural classrooms, particularly those outside Ada County but within a 50-mile radius of the museum.

\$9,600 to **Ballet Idaho** for the *Learning Through Dance* program which places a professional dance educator in a third grade classroom for a ten-week residency. Half of the participating schools are outside the Boise area. Nearly 27 schools and 2,000 third graders will be served.

\$9,600 to **Idaho Parents Unlimited/VSA Arts of Idaho** for the *Creative Access Program*, providing educational opportunities for children with disabilities to participate in arts instruction with their peers who do not have disabilities. Schools apply for up to eight weeks of engagement in the creative process with professional artists in a variety of arts disciplines including dance, visual arts, theater, literature, and music.

\$9,600 to the **Boise School District #1** to support the *Writers in the Schools* residency in partnership with The Cabin. With assistance from a Cabin writer, students at South and West Junior High will model their own writing after the noted authors whose work they will read.

\$9,450 to **Opera Idaho** for their *School Tour Education Outreach Program* to take a condensed version of *La Boheme* with sets, lighting, costumes, singers, and accompanists for 8,000 students in 20 elementary, middle, and high schools in the Treasure Valley.

BUHL

\$6,481 to the **Buhl Joint School District** to support ESCAPE (Eighth Street Center Arts Program Extreme), a series of five after-school intensive art classes for youth at risk, ages 12-15, led by regionally recognized artists. Partners include the Buhl Middle School CASA Program, Buhl Arts Council, City of Buhl, and area artists.

\$2,120 to the **Buhl Arts Council** to provide eight educational performances to the Buhl and Castleford schools. These performances emphasize a variety of different cultures and historical influences. Partners include the Buhl Arts Council, Buhl Castleford School Districts, and the Castleford Men's Club.



The Eagle Rock Art Museum and Education Center celebrates its annual *Young at Art* children's exhibit.



Boise Art Museum *ArtReach* instructor Tara Kennedy works with a student in a Middleton classroom.

CALDWELL

\$6,432 to the **Caldwell School District** to support Syringa Middle School's participation in The Cabin's *Writers in the Schools* program in six classrooms. The writers in residence will help students develop critical thinking, and interpersonal skills through peer review, and their ability to clearly and creatively express their ideas in writing.

CAMBRIDGE

\$3,195 to the **Cambridge School District** to support the participation of Cambridge High School students in the *Writers in the Schools* program. A professional writer will guide students through selected written works, analyzing them for style and literary devices, and then encouraging students to write their own pieces.

EAGLE

\$9,600 to **The Landing Community Center** for a series of four-day visual art Summer Camps for area children ages 6 through 11 and Summer Intensives exploring cartooning, drawing, and plein air painting for teens.

IDAHO FALLS

\$9,900 to **Eagle Rock Art Museum & Education Center** to partner with Newspapers in Education to bring art education into elementary classrooms in southeastern Idaho. Elementary students will tour the museum and have an art lesson based on current exhibits.

\$1,127 to **Lincoln High School/Idaho Falls School District** to provide *Writing as Discovery of Self* for alternative high school students who will work with a writer one hour a week during the 2007-08 school year.

LAPWAI

\$6,700 to **Lapwai School District #341** for a playwriting residency and workshop at Laipwai High School and Kamiah Middle School as a part of the *Mentor Artists Playwrights Project*. Under the guidance of a playwright, students will participate in a series of writing workshops designed to strengthen community ties, foster inter-cultural understanding and tolerance, and build writing and self expression skills. The project will culminate in the creation of original one act plays and staged readings of student work both on and off the Reservation.

\$9,600 to the **Nez Perce Arts Council** for an annual *Culture Camp* to engage tribal youth in positive activities and prevent them from losing touch with tribal ways. The projects will focus on weaving demonstrated by tribal elders and will take advantage of the late summer as the traditional gathering time for plant materials. Some youth will participate in the Northwest Native American Basket Weavers Conference.

MCCALL

\$3,503 to the **McCall Arts & Humanities Council** for *ArtSchool*, a ten-week residency program that pairs local professional artists with fifth grade classes in McCall, Donnelly, and New Meadows. The artist and MAHC staff work to find connections between the art form and the teacher's curriculum to support the work of the classroom teacher.

MOSCOW

\$9,302 to the **Festival Dance & Performing Arts Association** to support 26 educational outreach programs for Latah and Nez Perce counties, reaching 4,000 students, third through sixth grade. Activities include four *Youthreach* programs presenting professional touring companies, master classes, and twenty *Discover Dance* classes taught in public schools by professional dancers. The educational outreach programs will serve students in Moscow, Troy, Deary, Potlatch, Genesee, Kendrick, Juliaetta, Lapwai, and Lewiston.

NAMPA

\$4,800 to the **Nampa Civic Center** to support the "Up with Arts" education program for over 4,000 Nampa students who will experience a professional performing arts event and be encouraged to develop their own artistic talents.

POCATELLO

\$5,438 to the **Idaho State Civic Symphony Association** for *Summerstrings* summer camps and a youth symphony designed for beginning and advanced students grades 4 through 12. Curriculum includes music theory, chamber music, repertoire, and performance skills.

SANDPOINT

\$9,450 to the **Pend Orielle Arts Council** for the 2007-2008 *Ovations* program. Approximately 4,000 students will be reached with educational performances, workshops, and master classes in music, theatre, and dance.

SUN VALLEY

\$3,200 to the **Sun Valley Performing Arts Center/NexStage Theatre** to support *Children's After School Theatre* for two fifteen- week sessions of theatre classes that will culminate in a fall production of *Behind the Glass*, a modern retelling of Lewis Carroll's *Alice in Wonderland*, and a spring production of *Rats!*, an original musical.

TWIN FALLS

\$2,535 to the **Idaho Art Education Association** to support its annual statewide professional development conference for art teachers and art teachers-in-training that will offer an opportunity for arts teachers to network, share ideas, and attend workshop sessions. This year's conference, *Art Beyond Scissors: Bring it On!*, emphasizes extending studies across curricula and the value of multicultural projects.

\$6,300 to the **College of Southern Idaho**, in partnership with the Magic Valley Arts Council, to present four arts outreach programs, including a performance of *The Crooked Road Tour* in the CSI auditorium for grade school students, a performance by Barrage for seventh and eighth graders, the Golden Dragon acrobats for sixth graders, and a mask-making workshop with Imago for art students at Twin Falls and Magic Valley high schools.

from DREAMER'S

DREAM TO REALITY'S REALM: *Placing Our Art in Civic Spaces.*

The system for selecting public art has to ensure excellence and freedom, but also guarantee responsibility on the part of the artist. It's as simple and as complicated as that.

— George Segal, artist

Expanding upon Looking for *Art in Civic Places* in the last issue of *Latitudes*, this article examines the process involved in pursuing such community-based art—from aspiration to achievement.

An implementation plan is the foundation for art in a civic space. Such plans, crucial to the support and development of public art across Idaho, are also widely regarded as the most pragmatic approach to realizing a vision, a local public realm, for that art.

The two items essential, even pivotal, to beginning a public art project are utilization of artistic talent coupled with community approbation. The most common mistake is deciding theme, artist, or location in advance—thereby initiating funding problems or content controversy. The guidelines that follow should prove helpful.

Planning & Budgeting

Identify the best interior or exterior public sites for your art project, but include all possible locations, highlighting the most desirable and meaningful. In short, make your considerations generous.

Settle on a specific amount for the art budget. If the project is one that will be built anyway, consider augmentation from construction funds designated for entrances, expansive walls, or seating areas.

If the art project is in a redevelopment district, discuss possibilities for matching funds with the agency, and a partnership alignment with project goals.

Match available funds with identified sites (plaza, lobby, entry) and desirable public art (mural, fountain, walkway). This may, of course, mean completing some projects ahead of others, based on available funding.

Establish overall timelines in order that art projects mesh with the construction schedule.

Call for Artists

One option is to publish a request for qualifications (RFQ), soliciting competitive applications for the creation of the art. Determine whether the selection process is open only to Idaho artists, or will include regional or national artists. In the request, specify sites, budget, and types of projects possible: murals, sculptures, water features, functional or nonfunctional design elements, and so forth. Ask applicant to submit resume, slides of past work, letter of interest, artist statement, and so on. A specific proposal is not requested. Typically, the deadline for the call is six to eight weeks.

A second option is to select at least three qualified artists and request materials for review. Submissions include qualifications and a proposal for the site. This method is useful when necessitated by a short timeline. Interview the candidates.

Select an Artist

Establish a selection panel to review artist applications. Usually it includes a member from each of the funding partners, a city council member, a city or county arts commission member, an arts professional, an artist, and a community member. The public arts manager, if there is one, can be a non-voting facilitator. Project architects and construction partners may be voting members or non-voting consultants.

The selection panel chooses finalists, who then create proposals for the project and may be interviewed. When a commission is awarded through a competition and proposals are sought from a number of artists, the selection process must be clear to all artists from whom proposals are solicited. All artists should be given enough time to visit the site and should be fairly compensated for their proposal and presentation. (Boise City Arts Commission, for example, pays each finalist \$500.) In making a proposal, the artist should ensure that the amount paid for the commission will cover all expenses and allow a reasonable profit. All expenses should be carefully estimated in advance in a budget that includes, among other things, costs of fabrication, transportation, assistants, and insurance.

Public exhibitions of a maquette or drawings should be planned and held at the earliest possible stage of the project to elicit oral or written reactions which may be considered by the artist and the selection panel.

Selection panel makes a final review of the proposals and selects the preferred artwork.

Approval from officials or private or public partners may sometimes be needed before the contract is submitted.



Rod Kagan, *Boise Totems*, Bronze, 15 x 10', Boise.



Dorman Herrett & Leonard Parkins, *Olmec Head*, fiberglass & metal interior, 6 x 5', Twin Falls.



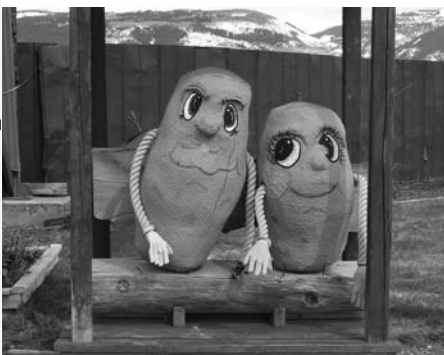
Sean Fairbanks, *Art*, paint on brick, 11 x 32', Moscow.



Randall Miller, *Moxie Java mural*, acrylic on wood, 8', Mountain Home.



Jerry Snodgrass, *Girl with Doll*, detail, bronze, 59 x 39", Eagle.



Top: Basque mural, detail, Boise.
Bottom: Richard Wood, *Spud Family*, mixed media, Driggs.



David Govedare & Keith Powell, *Guardians of the Lake*, aluminum, 25 x 4', Coeur d'Alene.



Top: Miles Friend, steel & welded pipes, 14 x 18', Pocatello.
Bottom: Edward Fraughton, *A Monument to Education*, bronze, 4 x 5 x 8', Rexburg.



Top: *Three Boys on a Log*, artist unknown, bronze, 51 x 64", Pottlatch.
Bottom: Keith Jellum, *Porc d'Espine*, bronze, 4 x 6', Moscow.

Contract Negotiations

A contract with the artist is drafted, negotiated, and signed. Proposals from artists should not be solicited by a commissioning agency before the requisite funds are available for the project.

As a general rule, the contract for the commission of a public art work is prepared by the commissioning agency. Many artists believe that they have no alternative but to sign the agreement in the form presented to them. Most agreements, however, are subject to negotiation and change. Artists may want to consult a lawyer.

All materials submitted in connection with a proposal should bear the artist's copyright. As slides, transparencies, and blueprints are adequate for the commissioning agency's permanent record of the proposal, the proposal agreement should provide that models and drawings submitted by the artist remain the property of the artist subject to an option to purchase by the commissioning agency at a separately negotiated price. Artists should freely grant permission to reproduce the work for nonprofit educational or scholarly purposes.

Artists should understand all aspects of the contract, including copyright issues and the Visual Arts Right Act, 1990, that grants them the right to authorship of their works and the right to prevent the intentional distortion, mutilation, or modification of their work by future owners.

Provisions for cancellation of the contract, if insisted upon by the commissioning agency, must be carefully negotiated. After approval of the maquette or plans by the commissioning agency, the contract should not be subject to cancellation except where the project cannot be completed by the artist or the artist's assistants after the artist's death or disability.

Fabrication & Installation

Fabrication of the public art project begins. Contractual payments, incidentally, should be scheduled in a sequence that provides funds for fabrication and other costs as anticipated.

The artist and the commissioning agency must have an advance, written understanding of which party is responsible for site preparation. Installation of the public art obviously is planned and accomplished in accord with the construction schedule.

Installation costs may be borne by the commissioning agency or included in the artist's contract. Installation is usually under the supervision of the artist, with appropriate reimbursement for expenses connected with travel to the site. Since liability issues are ever present, in some instances the commissioning agency should retain, at its expense, an engineer to approve specification drawings and the installation on behalf of the agency.

Education & Promotion

Educational materials about the art project are prepared and distributed. Proceed with your plans for a public dedication or celebration. The commissioning agency is responsible for a press release and other publicity communications.

Maintenance & Conservation

The artist's responsibility for design, structural, or fabrication flaws should extend no less than one year after acceptance of the work by the commissioning organization, after which time the agency should hold the artist harmless against all claims. Once the work is accepted, continuing maintenance is provided for the artwork by the parties as stipulated in the contract. Maintenance and repair, however, should follow the instructions or recommendations provided by the artist. The general practice is that the artist should have the opportunity to make or supervise repairs or restorations at a reasonable fee during his or her lifetime.

Regional Public Art Advisors

Since these steps may appear complicated, and because with the increased visibility and interest in public art there is an enlarged need for technical assistance, the Commission has trained local public art advisors for each of the state's seven regions and furnished them with detailed procedural toolkits. Local community leaders, in turn, may request free training and advice from them about public art projects in their community or region. Over the coming year, these advisors will conduct presentations within their assigned regions aimed at the particular needs of cities, counties, and regional organizations or groups.

Contact the Commission for the regional advisor in your area, or visit: www.arts.idaho.gov/pa/paresources.aspx.

Percent-for-Art Ordinances

Since 2000, five Idaho cities have successfully adopted public art ordinances; moreover, the persons involved in those endeavors constitute an invaluable resource for those interested in similar goals.

Boise - Boise City Arts Commission; 208/433-5670;
www.cityofboise.org
Coeur d'Alene - 208/769-2231; www.cdavid.org
Moscow - Moscow Arts Commission; 208.883.7036;
www.moscowarts.org
Rexburg - 208/359-3020
Twin Falls - Magic Valley Arts Council;
www.magicvalleyartscouncil.org

Further Reading on Public Art:

- Americans for the Arts *public art listserv* provides opportunities to communicate with peers and AFTA staff about timely issues and areas of interest; artsusa.org. The Public Art Network Web site contains public art planning tools and resources that help people create successful public art programs, as well as help existing programs with new methods and approaches; artsusa.org/services/public_art_network.
- Becker, Jack, *An Essential Component of Creating Communities* is an indispensable monograph for everyone involved in the creation of public art; Americans for the Arts Monograph, 2004. Jack Becker is artistic director of FORECAST, publisher of *Public Art Review*, the only journal devoted exclusively to the field of contemporary public art; publicARTreview.org.
- Brown, Brenda and Rubin, Mary, *Public Art Funding: Developing Percent-For-Art*. Americans for the Arts Monograph, 2000.
- Cruikshank, Jeffrey L. and Korza, Pam, *Going Public: a field guide to developments in art in public places*, Arts Extension Service, Visual Arts Program, NEA.
- Goldstein, Barbara, *Public Art by the Book* is a nuts and bolts guide for arts professionals and volunteers creating public art in their communities. A definitive resource for information on public art for local government, arts agencies, arts professionals and artists. Edited by Barbara Goldstein, 2005.
- InvenStory, Finding Public Art in Idaho*. Public art located in Idaho by seven regional field researchers in 2006. Available from ICA and on arts.idaho.gov.

— Barbara Robinson, Artist Services Director
brobinson@arts.idaho.gov 208/334-2119 ext 109

the FELLOWSHIP

1. *It is not that you are not qualified to receive the fellowship, it is that each year your application is not good enough. When at last your application is perfect, then you will receive the fellowship.*

2. *It is not that you are not qualified to receive the fellowship, it is that your patience must be tested first. Each year, you are patient, but not patient enough. When you have truly learned what it is to be patient, so much so that you forget all about the fellowship, then you will receive the fellowship.*

© 2007 by Lydia Davis, *Varieties of Disturbance*

2008 LITERATURE FELLOWSHIP RECIPIENTS

On April 7, a panel of judges in Boise met at the Esther Simplot Performing Arts Academy, and in a meeting open to the public under the supervision of Commissioner Marsha Bjornn, selected the new Idaho Writer in Residence (see pg. 1) and five Fellowship recipients. Judges were poet Dorianne Lux from University of Oregon, creative nonfiction writer Ted Leeson from Oregon State University, and novelist Tom Spanbauer, director of the “Dangerous Writing” program in Portland. Recipient notes, panel comment highlights, and selections from manuscript submissions follow.



Michael FitzGerald (fiction)

earned his MFA at the University of Montana in 2000, and his first novel, *Radiant Days*, was published this year. He lives with his wife Catherine Jones and their two sons, Ignatius and Aemon, in Boise, where he is a software engineer for Healthwise.

Panel: Remarkable piece of writing; self aware, ironic, thoroughly engaging...quirky idea, freshness of observation, skillfully paced. Promising...lands on a human place. I believed the characters.

I was faint with hunger but also felt if I ate a single bite of anything my butt would literally pop. My tears were because of something more than my blood-sugar level, they were at least partially falling because it seemed Sandra might be saving us. I like

advertising, I like my job, and our friends are cool, still earnest and comfortable with their credit card debt, but since I turned thirty-three in September, I've felt a tiny distinct emptiness, like there's this small mouth inside my chest, open and closing for want, but I don't know of what. At our last cocktail party, I let one of David's co-workers talk to my breasts about mortgage rates for over an hour. I have found myself thinking about when we'll get the next Williams-Sonoma catalog. Our lives are clearly shrinking. We're becoming little people. The interesting things are being replaced with necessary. People call us, and we call them, less. The dinner parties are fewer and farther between because we never have any new anecdotes. The longer we go without others, the more pressure we feel to have a good time when we're with them. You would think it would make us closer, but the distance between David and I seems to grow in direct proportion to the distance between us and the rest of the world. And this, saving this homeless woman, helping Sandra out, it seemed to me like something that could puff us back up. As I walked by *Que Pasa*, I pictured our life, our marriage, as that two-story-high balloon creature outside the car dealership on 14th and Valencia being inflated, and Sandra, at the creature's foot, blowing until her cheeks were rosy. We were going to have an incredible dinner story.



Daniel Orozco (fiction)

holds an MFA in creative writing from the University of Washington and is an assistant professor of English at the University of Idaho in Moscow. He taught in the creative writing program at Stanford University for five years; last year, he was awarded an NEA Fellowship in prose.

Panel: Inventive writing of a high order. Huge point of view goes down to incredible particulars. Sometimes wanders into the land of poetry.

Subsonic pulses register in measuring devices throughout the state, in boreholes surrounding sag ponds in Big Pines and Lost Lake; in austere concrete vaults strung along abandoned railway through Donner Pass and on the peripheries of rest stops along Highway 99 through the San Joaquin Valley; and inside an array of seemingly derelict, rust-pocked and listing corrugated-steel shacks smack in the middle of nowhere. Subsonic pulses register in instruments in firehouses, transformer substations, and the watershed property surrounding every dam in the state. In university labs and USGS offices, ink styli twitch against seismograph drums, unnoticed for now. In field stations, in Latrobe and Bear Valley and Mercy Hot Springs, the pulses are registering inside wide band seismometers, flat steel cylinders painted green and bolted onto bedrock outcrops, squat and solid as toads. In Colusa, in Cloverdale and Coalinga and Arbuckle, pulses are registering inside sleek steel-cased tubes stashed down sixty-meter boreholes. Pulses are registering in tubular, yam-sized instruments embedded in grabens and scarps and streambeds in fault zones everywhere. The devices are called geophones, and their urethane casings are pumpkin orange, and there are hundreds of them pimpling vistas everywhere, from Cape Mendocino and across the geological fretworks of the Carrizo Plain and down to the crusted shorelines of the Salton Sea, near marshes where migrating gulls think they are starfish and try to eat them.



Judy Sobeloff (creative nonfiction)

received an MSW at the University of Michigan and an MFA in creative writing from the University of Washington. She received a PEN Northwest Fellowship in 1995 and an Edward F. Albee Foundation Writing Fellowship in 2000. She lives in Moscow with her husband Fred and children Jonna and Benji and coordinates the Moscow Community Creative Writing Workshop.

Panel: Nice details without pontificating. Good writing, inadvertently revealing. Ironic sensibility at points. Sees humor in the ordinary daily experience of being a parent.

Waking I extract my legs from the covers one at a time, knees to chest, before rolling away from my sleeping baby like a stunt driver escaping a burning car. On the floor I move deliberately, like a dancer, like a burglar, more graceful than I ever am by the light of day. I lean where I'm going before I step, a slow sideways T'ai Chi, an elaborate scuttling yoga toward the bedroom door. Holding my breath, I lean toward my glasses and notebooks on the bedside table. I commit.

Door precisely, imperceptibly ajar, I run my hand along its edge, dissolving molecules that may have bound it to the frame overnight. I'm karate master, a safecracker, a magician slicing a lady in two—I am that lady sliced in two, made whole again, walking. I'm anything that might lessen the shock of the loud crack as I pull the door toward me and slip through.

Mornings—or this territory two or three hours shy of morning—when I manage to escape without waking my young sentry, I sit in the kitchen by the back window facing east, which is key, the light from the waking sky allowing me to see my notebooks just a bit. My husband sits at the dining room table in his bathrobe, the room dark except for the glow from his laptop, headlamp on his forehead transforming him into a giant one-eyed fly. He migrates between the dining room and his basement office, waiting for the cry that will send him stumbling back to our daughter's big girl bed to calm and soothe her, lying beside her until she sleeps again or wakes for good.

We're like characters in one of those obsessive computer games we've heard about but never played, waiting while others' hands direct us to enact any one of several possible paths and outcomes. Our offspring call the shots, choreographing unseen by each other our nightly *pas de quatre*. There's something mythic, or gothic, about knowing the father of my children primarily by his footsteps. Occasionally our paths cross—"Hi, creeper," he says—but we must avert our eyes so as not to blind each other with our lights.



Diane Raptosh (poetry)

graduated with an MFA in creative writing and poetry from the University of Michigan, where she was awarded the Roy Cowden Memorial Fellowship and the Michael Gutterman Poetry Award. She is professor of English at Albertson College of Idaho and lives in Boise with her daughters Keats and Colette. Her third collection of poems, *Parents from a Different Alphabet*, is forthcoming from Guernica Editions.

Panel: Writer engaged me. Some fabulous poems...gave me goose bumps. Vision and intent...dense form.

Weekends, my father would bring home from work lumpish stacks of patterned fabric swatches, layers fanning and swaying: a grand behemoth—cloth pages bound each to the next with what looked to be a gold hoop nose-ring the size of a large knee. The fabrics—textures spanning sepal tongue to rough skinned newt and hemmed tight as hot pads—bore intricate names on tags pinned at the lower right edge, lovely and cryptic as shells that grow off the lips of most snails: *Lunar ochre*, *mohair vertigo brown*, and *oblivion verdigris*. In the living room under changing conditions of color and light, concentrating through the sides of his eyes, watching partly with his mouth, he'd study each bolt of fabric. Without warning, he'd take up a square of something like *vagabond blue* and dress up a winged back chair or an ottoman or dangle it over his thighs and dance brightly, humming some lush scene at the far edge of the tongue.



Mitch Weiland (fiction)

earned his MFA in fiction writing at the University of Alabama. He was awarded an ICA Fellowship in 1998 and a Christopher Isherwood Fellowship in 2007. Since 1996, he has been an associate professor of English at Boise State University, and since 2003, director of the creative writing program there. His novel, *Willy Slater's Lane*, was published in 1996.

Panel: Appreciated the dark viewpoint coupled with eroticism. Futuristic...intense. Capably crafted...well-rendered moments.

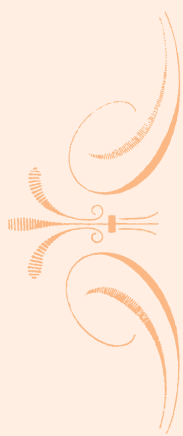
Ferrell walks the ragged spine of the ridge and takes a physical accounting. Due east, across a hundred and fifty some odd miles, the postcard peaks of Sun Valley stand dirty white in the sun. A few degrees south and a hundred miles closer, the long runways of Mountain Home Air Force Base lie hidden amidst the desert sage. From the ridge at night he often watches the runway lights glitter like strung Christmas bulbs. Now and again a handful of lights will detach and glide upward, a night fighter off to patrol the hostile world. Sometimes when Ferrell is out walking, pairs of space age jets wheel low over his head, visitors from the future, he imagines, come for the day. He always wishes them well with what they'll find.



Panelists, left to right, Dorianne Lux, Tom Spanbauer, Ted Leeson.

HANDING

DOWN ARTISTRY AND CULTURE

Traditional Arts Apprenticeships

Sudha Vasudevan, Indian classical dancer.



Khasanbay Iskandarov, Turkish drumming at International Festival, Boise.



Western saddlemaker Kent Frecker at Frecker's Saddlery.

Rawhide has been known as the fiber of the West, and rawhide braiding is the weaving of those fibers into a functional, decorative piece of horse equipment.

—Jeff Minor

In its twenty second year, the Traditional Arts Apprenticeships have achieved an ambitious goal—to encourage and sustain all forms of artistic and cultural expressions shared by Idahoans in their communities. The apprenticeships approved by the Commission for 2008 follow:

INDIAN CLASSICAL DANCE

Devotional in spirit, Bharatha Natyam is a female solo dance believed to be the oldest form of Indian classical dance, says Sudha Vasudevan, a practitioner and teacher of the artform in Boise. Born in Madras, India, Sudha began to study under Ms. Jayalakshimi from the age of five. At twelve, she passed her Arangetram and began a long career as a teaching assistant to her Guru and as a solo performer. As soon as she moved to Idaho six years ago, she started teaching Bharatha Natyam and assisting in the coordination of Indian cultural festivals.

Radhika Narsinghani has been learning the fundamentals of Bharatha Natyan from Sudha for the

past three years. Now seven, she is ready to learn how to synchronize footsteps with music, hand mudras representing birds, animals, and objects, and some Abinayas to express emotions.

Master and apprentice will give public presentations in community festivals.

TURKISH DRUMMING

Traditionally, drums have been an essential part of Turkish life, marking the beginning of religious and social celebrations in families and in the community. These celebrations always include dancing, singing, and traditional foods. A Meskhetian Turk, Khasambay Iskandarov was born in Uzbekistan, where he learned from a master drummer during his military service. Three decades ago, Khasambay formed a group of drummers and dancers that was active until his departure to the United States in 2006. He left his drum to Salvar Rashdon, a former apprentice, in order that he could continue to play and pass on the tradition.

Khasanbay, his brother Huseinbay, and their wives came to Boise as refugees in 2006 to join other family members who had arrived a year before as part of larger group of Meskhetian Turkish refugees.

An accomplished traditional dancer, Usman Iskandarov grew up aware of his father's role as an artist and as a leader in their community. He wants to learn all basic rhythms of Turkish drumming from his father to pass on to his children and to others in the Turkish community. Since their

arrival, the Iskandarov family has started a group to provide drumming, music, and dance for local and Pacific Northwest Meskhetian community celebrations. They will present it at *WorldFest* in Boise.

RAWHIDE BRAIDING

Jeff Minor has braided since he was 17, when he learned the basics skills from his father. He has also been apprentice of leather carving to Cary Schwarz of Salmon. He said "Rawhide has been the fabric of the west and rawhide braiding is the weaving of those fibers into a functional, decorative piece of horse equipment. Cowboys would spend long winter evenings making ropes, headstalls, and reins from cowhides they collected. Function is the main concern, and I have taken it a step forward to produce a work of art in the form of a useful tool of the cowboy".

Minor will teach Tony Ulvestad to competently braid multiple string braids and apply appropriate knots for function and decoration. Tony, who is a U.S. Forest Service ranger, has hitched horse hair. After serving in the military, he took jobs at a thorough-bred race track, in a guest ranch with a horse program, and has worked with a Morgan show horse trainer. In 1993, he met Jeff, who saw his hitched pieces and encouraged him to take up rawhide braiding. That Tony will learn his skills from Jeff seems appropriate. They will work during the winter months to accommodate Tony's seasonal work as a ranger.



Okhee Chang, Korean dancer and musician on the Grove, dancing a Jang Gu Chum.



Sergio Romero, Mexican folk dancer. Romero photo.



Chinese classical and folk dancer Hua Yan and her apprentice.

KOREAN DANCE & MUSIC

Okhee Chang and Molly Skidmore will do an apprenticeship in Korean dance and music. Molly is interested in learning about the traditional arts, customs, and language of her native country in order to pass them on to the next generations. A music teacher with the Boise School District, Molly's interest in and dedication to learning has greatly impressed master Okhee Chang.

For this apprenticeship, they will work on eight dances and five songs involving drumming and voice. At the end of apprenticeship, Molly will have the skills necessary to assist her in teaching these dances and songs to the children in the Korean Dance Mission Group. They will present Korean dance and music in WorldFest, the Idaho State Historical Museum's "Museum Comes to Life," and for Korean Day on the Grove in Boise.

WESTERN SADDLEMAKING

Making a saddle is no small task. It takes years of practice to gain the skills to compose and carve the designs that characterize and embellish it. Whether for work or pleasure riding, the saddle must comfortably fit horse and rider.

Kent Frecker raises horses and mules on the outskirts of Idaho Falls, where he has a saddle shop. He is a packer, too. His saddles are sought for their custom fit and craftsmanship. Having learned from respected saddlemakers such as Dale Harwood, Bob Ray, and Randy Hansen, Kent carries out the tradition with creativity. Landscapes depicting packers and their mules, local flowers, birds and butterflies carved on the cantle are common in a Frecker saddle.

Having taught other apprentices, Kent says "It is important to me to hand down this knowledge to my son Tyler so he can continue the style and type of saddle I have developed." Tyler started making small leather items at age 14. He says, "We often go horseback riding, so it is nice to make your own things to use." He chose saddlemaking "because it would be a good opportunity to learn the family trade."

The Freckers will show their saddles and demonstrate how to work in leather at Oktoberfest Idaho Falls.

CHINESE CLASSICAL AND FOLK DANCE

From age 7 to 17, Hua Yan grew up participating in Chinese folk and classic dances under the tutelage of Chinese dance masters. She is the Boise Chinese community dance master and has taught several members.

Hua Yan will teach Mingzi Cui the basic body positions, movements, and the use of hand props required in Chinese traditional folk dances. They will work on sword and ribbon dances. Sword dances depict the nobility and grace of warriors in ancient China by combining the dramatic gestures and movement of Chinese classical theater with martial arts swordplay. In ribbon dances, performers wave yards of bright silk, creating circles, swirls, corkscrews, and curlicues to different rhythms.

Master and apprentice participate actively in the life of the Boise Chinese School. They will present the dances for Chinese New Year and other community festivals in southwest Idaho.

MEXICAN FOLK DANCE

Community-based and part of daily life, folk dance is passed down from generation to generation in a social or recreational atmosphere. Regional music, costumes, and accessories such as *moños* and *abanicos*, are an integral part of traditional Mexican dance. Different styles of *zapateado* (foot work) and *faldeo* (skirt movements) also take regional characteristics. For example, the faldeo and zapateado from Veracruz are remarkably different from those from Jalisco or other northern states. In addition, Romero will teach Villegas about Mexican regional cultures.

Sergio Romero of Shelley is the master dancer and founder of Idaho Falls' Ballet Folklórico del Sol. He was born and raised in the Bajío, in Central Mexico. Romero will teach Elvira Villegas four dances that integrate the Aztec cycle: two sacred dances and two dances about local landscape. Villegas is from the southern state of Guerrero and has been dancing with the Romero's group for four years. She wants to teach the dances she learns through this apprenticeship to her two children, and to others in the large community of Mexicans in east Idaho. With Ballet Folklórico del Sol, they will give public presentations in Cinco de Mayo celebrations and in schools, such as Edgemont Elementary and Skyline High.

– Maria Carmen Gambliel

if we can

READ A POEM

S I L E N T L Y,

it is not a valid poem: a poem demands pronunciation. Poetry remembers that it was an oral art before it was a written art. It remembers that it was first song.

– Jorge Luis Borges



Shaun Engstrom accepts first place award from Mark Hofflund.



Out Loud finalists, left to right, Zoe Bardsley, Amanda Berardinelli, James Burke, David Cowan, Shaun Engstrom, Karenna Jones, Jeff Klamm, Jacquelyne Pierce, Charles Miller, Chelsea Stagg, Marilla Taylor, Tearsa Williams.



Zoe Bardsley reciting *Fierce Girl Playing Hopscotch* by Alice Fulton.

POETRY OUT LOUD STATE FINAL

The Idaho Commission on the Arts, in partnership with the National Endowment for the Arts and the Poetry Foundation, presented *Poetry Out Loud* on the evening of Saturday, March 17, 2007 in the Boise High School auditorium. The *Poetry Out Loud* program encourages high school students to learn about great poetry through memorization, performance, and competition. Starting in early 2006, Boise high schools were invited to participate in classroom and school-wide contests, advancing to the state final. This year the competition was open statewide. Each of the 12 finalists from the 12 high schools recited two poems, followed by a third poem in a runoff among the top three. Contestants selected their recitations from an anthology of more than 400 classic and contemporary poems assembled by the Poetry Foundation and the NEA. The event was free and open to the public.

Poetry Out Loud seeks to foster the next generation of literary readers by capitalizing on the latest

trends in poetry: recitation and performance. The program builds on the resurgence of poetry as an oral art form, as seen in the slam poetry movement and the popularity of rap music among youth. This year, the program was offered to the high schools of all 50 states. In addition to the Treasure Valley students David Cowan, Shaun Engstrom, Chelsea Stagg, and Zoe Bardsley, students came from Cambridge (Amanda Berardinelli), Gooding (Marilla Taylor), Idaho City (James Burke), Driggs (Jacquelyne Pierce), Minico (Jeff Klamm), Post Falls (Karenna Jones), Idaho Falls (Charles Miller), and Filer (Tearsa Williams).

Judges were Justice Wayne Kidwell, who served on the Idaho Supreme Court for six years; Jim Irons, poet and professor at College of Southern Idaho and a former Idaho Writer-in-Residence; Catherine Jones, program officer at the Log Cabin Literary Center since 2002; Ann Klautsch, Department of Theater Arts professor at BSU for 11 years; Diane Raptosh, poet and holder to the Eyck-Berringer Endowed Chair in English at Albertson College of

Idaho. Mark Hofflund, chair of the Idaho Commission on the Arts, served as “master of the recitations.”

The winner, Shaun Engstrom from Boise High, received \$200 and an all-expenses-paid trip to Washington, D.C., to compete for the national championship. Her school received a \$500 stipend for the purchase of poetry books. Runner-up Zoe Bardsley received \$100, with \$200 for her school library at Centennial High. Third place went to Jacquelyne Pierce from Teton High in Driggs.

Poetry Out Loud awarded \$50,000 in scholarships and school stipends at the National Finals, with a first place \$20,000 college scholarship for the national champion, \$10,000 for second place, \$5,000 for third place, and \$1,000 for the next nine places.

The Idaho Commission on the Arts has received funding for the 2008 competition and will accept the first 18 schools that sign a written commitment for the program.

to send LIGHT



John Taye, *Sunday Afternoon*,
pastel, 24 x 36".

Shelley McCarl, *Quince Quartet*,
pastel, 17 x 25".



into THE DARKNESS OF THE HEART

—such is the duty of the artist.

– Robert Schumann

QuickFunds

AMERICAN FALLS

\$469 to Cherie Hoff-Bowman to attend a two-day Balinese Cultural Music workshop.

BOISE

\$705 to Tashi Brooks Donup to develop and write a feature-length screenplay.

\$490 to Tamara Cameron to attend the Americans for the Arts conference.

\$425 to Nadine Chaffee to attend a four-day book arts and printmaking conference in Oregon.

\$950 to Christine Donnell School of the Arts to have Norma Pintar work with students K-8 learning Spanish language through dance, culminating in a performance.

\$900 to Jill Fitterer to pay for framing for a solo exhibition in Florence, Italy.

\$750 to Kirsten Furlong for the creation of two series of works for exhibitions at the Basement Gallery and the Visual Arts Center, Boise.

\$970 to Idaho Dance Theatre to hire John Hechanova Demetita to design costumes for performance of *Fearless*.

\$980 to Zachary Kranzler to support production of film, *Master of the Zygote*.

\$500 to Christine Lawrence to attend the Kennedy Center Partners in Education Institute for a professional development opportunity.

\$485 to Shelley McCarl to attend the Biennial Convention of the International Association of Pastel Societies.

\$600 to Grant Olsen to create a body of work to be shown in Seattle in September 2007.

\$875 to Andrea Sparrow to accompany artwork to the opening of an exhibition at the Eagle Rock Arts Museum, Idaho Falls.

\$350 to Leah Stephens Clark to attend Jacob's Pillow Choreographers' Lab in Massachusetts.

\$800 to John Taye for the matting and framing of works for a retrospective exhibition.

BUHL

\$990 to Buhl Middle School After School Program to support watercolor, drawing, and creative writing classes.

CALDWELL

\$480 to Karen Stucker to attend Partners in Education Institute at the Kennedy Center.

COEUR D'ALENE

\$990 to Mark Liter to study waterfowl carving with artist Frank Werner.

COUNCIL

\$850 to Adams County Historic Preservation Committee to host a screening of Nell Shipman's *The Grub Stake* with live musical accompaniment by the Bijou Orchestrette.

DRIGGS

\$980 to Teton Valley Education Foundation to support the performance of *A Midsummer Nights Dream* and interactive workshops for Shakespeare-in-the-Schools.

GRANGEVILLE

\$843 to Grangeville School District and Saints Peter & Paul School/Grangeville Elementary/Middle Schools for an artist residency with Will Leaton.

HAILEY

\$485 to R. L. Rowsey to attend the Theatre Communication Groups National Conference.

IDAHO FALLS

\$480 to Catherine Smith to attend the annual American Association of Museums Conference.

INDIAN VALLEY

\$650 to Eberle Umbach to make a CD recording of original music for a stage production of Carl Sandburg's *Rootabaga Stories*, performed by the McCall-Donnelly High School drama class.

MALAD CITY

\$460 to Malad Valley Welsh Foundation to expand its Welch music and poetry festival presentations.

McCALL

\$950 to Alpine Playhouse to host a screening of Nell Shipman's *The Grub-Stake*.

MERIDIAN

\$900 to Mladi Behar -The Bosnian and Herzegovina Cultural Center of Idaho for 16 dancers performing at the Krajiski Teferic (Bosnian National Reunion) in Bosnia.

MOSCOW

\$475 to Jeanne Leffingwell to attend and present at the National Art Education Association.

\$750 to Marilyn Lysohir for the installation of *Good Girls* at the Prichard.

\$960 to Moscow Community Theatre to support presentation by Missoula Children's Theater of *The Velveteen Rabbit*.

\$469 to Moscow School District/Moscow Roots & Shoots for the Moscow Roots & Shoots Portrays the Palouse.

NAMPA

\$475 to Ken Pollard to attend Boyd Poulsen's violin-making course in California.

POCATELLO

\$600 to Idaho State University/Women's Studies to support Native American beadwork exhibit, demonstrations, and lectures.

SANDPOINT

\$950 to Sandpoint Waldorf School to support a Summer Fiddle Camp to give 35 students from Bonner County schools an opportunity to improve their musical abilities.

TWIN FALLS

\$980 to Magic Valley Arts Council to produce an original one-act play based on an event at the Minidoka Japanese Relocation Camp.

\$333 to Carolyn White to attend the Magic Valley Leadership Program.



Jill Fitterer, *The Water is Wide*, etching and aquatint, 14 x 11".

DEADLINE:

QuickFunds for Individuals & Organizations: **August 13, 2007**

GRATITUDE

is one of THE LEAST ARTICULATE OF THE EMOTIONS,
ESPECIALLY WHEN IT IS DEEP. – Felix Frankfurter



Fare Thee Well. In the Governor's office, retiring three-term Commissioner and arts patron Dee Fery receives from First Lady Lori Otter a copy of the Governor's proclamation declaring May 3 "Dee Day," honoring Dee's years of service and countless other contributions to the arts in Idaho.

ADIOS & BIENVENIDAS & MUCHAS GRACIAS

Delta James, formerly the Commission's Community Development Director, has left to take a position at the Idaho Department of Commerce, where she will employ her arts management skills within economic development.

Melanie Palmer, former grant specialist at the Commission, has left to train as an auditor at the Idaho Tax Commission.

Anjuli Waybright, administrative assistant, left to sail the Florida Keys accompanied by SPF 50 sunscreen and a St. Christopher medal.

Toni Oravez, the new administrative specialist, arrives at the Commission with a B.A. in fine arts from BSU and three years as an office specialist with the Idaho Department of Juvenile Corrections.

Carey Cooper, the new grants specialist, comes to the Commission after six years as project manager for Santa Cruz County Resource Conservation District, California, where she managed \$3 million in grant-funded projects. Carey has a B.S. in environmental biology from Humboldt State University.

Gordon Graff, beloved and admired on-site manager for eight months at the Commission, returns to the Department of Labor and more singular responsibilities.

Roger Madsen, now interim director emeritus, once again leaves us in better hands than Allstate.

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There is only one art, whose sole criterion is the power, the authenticity, the revelatory insight, the courage and suggestiveness with which it seeks its truth. Thus, from the standpoint of the work and its worth it is irrelevant to which political ideas the artist as a citizen claims allegiance, which ideas he or she would like to serve with their work or whether they hold any such ideas at all.

– Vaclav Havel